



VIC MCEWAN

A PHOTOGRAPHIC AND VIDEO EXHIBITION  
ANIMATING MUSEUM OBJECTS WITH FOG,  
MIST, SMOKE AND WATER

First published by the Cad Factory  
in Sandigo, NSW, Australia

[www.cadfactory.com.au](http://www.cadfactory.com.au)

ISBN: 978-0-6481579-1-5

© Vic McEwan, 2020

All rights reserved. No part of this  
publication may be reproduced or  
transmitted in any form or by any means,  
electronic or mechanical, without prior  
permission in writing from the author.

Catalogue design: Sarah McEwan

Printing: Chambers Whyte

Printed on 100% recycled paper

Contents page photographs:  
*George Main*, 2013, Jacob Rapauch.  
*Vic McEwan*, 2015, Clive Parkinson.  
All other images Vic McEwan.

*Haunting* is a travelling exhibition  
developed by the Cad Factory and the  
National Museum of Australia.

Vic McEwan's 2015 residency at the  
National Museum of Australia was  
supported by Hotel Hotel and the NSW  
Government through Create NSW and  
their Regional Arts Fellowship.

This exhibition is supported by the  
NSW Government through Create  
NSW, Sidney Myer Fund, Nelson  
Meers Foundation, W & A Johnson  
Family Foundation and assisted by the  
Australian Government's Visions of  
Australia program.



# Contents



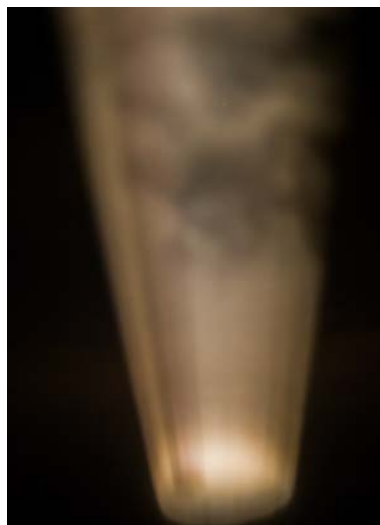
Page 4

**Collaborating with  
a river**  
by George Main



Page 10

**Haunting: From behind  
museum glass**  
by Vic McEwan



Page 16

**Artworks**



Page 56

**Biographies and  
Acknowledgements**

# Collaborating *with a river*

GEORGE MAIN

**W**hen Vic McEwan became artist-in-residence at the National Museum of Australia in 2015, we discussed how his work might draw meaningful links between Canberra, where the Museum is located, and his home district of Narrandera, in the Riverina region of southern New South Wales. As we talked through concepts and considered Museum objects that might become the focus of his residency, our conversations kept turning towards the Murrumbidgee River, one of Australia's great inland waterways. The Murrumbidgee flows for roughly 1500 kilometres, from the high peaks of the Snowy Mountains, past the western edge of Canberra, through the rolling hills of Gundagai and Wagga Wagga, into the Narrandera district, and across the vast western plains of the Riverina. We came to see the twisting pathway of the river as a conceptual, material and ecological tie — a very real link — between the Southern Tablelands on which Canberra stands, and the fertile farmlands of the Riverina.

Near Canberra, beside the Murrumbidgee, is a historic property called Lambrigg, where in the 1890s farmer

William Farrer used cross-pollinating methods to breed disease-resistant and drought-tolerant wheats that thrived on the dry Riverina plains and across much of southern Australia. Soon after Vic began his residency, he discovered in the Museum's National Historical Collection an extraordinary display of samples of prize-winning wheats. The grain samples were collected at country shows by Riverina farmer James Hatley and his son John, from the 1880s to the 1920s. Farrer had bred many of the wheat varieties represented in the collection, including Bobs, Comeback, Florence, and the celebrated Federation. When Vic saw the collection of grains held in small jars, he was struck by the contrast between their diminutive size and their great power, by the capacity of the tiny seeds to bring monumental transformations to inland Australia.

The wheat samples provoked us to consider other objects and stories to which the grains are inextricably bound. Across much of southern Australia, new crop varieties and mechanical technologies generated bustling towns and communities, export commodities and prosperity. Throughout the 20th century,



The site of William and Nina Farrer's gravestones at Lambrigg, 2015. Vic McEwan

farming infused Australia's national identity. As well as opportunities and benefits, modern methods of farming brought loss and disruption, especially for Aboriginal people, the land and rivers, native species, and our climate systems. Though agriculture may no longer hold a central place within our notions of national identity, we are all nourished, our bodies kept warm and alive, by our agricultural heartlands and those who tend them.

Vic and I began to identify an array of items that together told a rich, dynamic and, at times, difficult story about the changes that came with modern, industrial agriculture. These objects included a stump-jump plough from a CSIRO experimental farm, grinding stones used by Wiradjuri people to make flour, a map recording the subdivision of grazing land near Wagga Wagga into small farms, native plant seeds used to regenerate degraded farmland, a breastplate presented to an Indigenous man at Warangesda Mission, a football trophy from a now depopulated farming district, and a typewriter used by the renowned poet and activist Mary Gilmore. All objects held

intimate associations with the Murrumbidgee River and its productive catchment.

To create artworks, Vic had previously used an electronic projector to cast video and text onto outdoor surfaces, including gigantic wheat silos and the banks of the Murrumbidgee River near Narrandera. He wanted to experiment with one of the Museum's powerful new projectors, to discover what effects the technology could generate by casting images into winter fog. The idea of projecting photographs into an amorphous, shifting body of fog resonated with our discussions about contested interpretations of agricultural history and the different ways that objects associated with such profound, turbulent changes might be viewed and understood. Might the dynamic and unstable imagery produced by projecting into fog allow varied interpretations of history to coexist and blend? Might such visual effects suggest fresh and necessary understandings of our contemporary world — a world that continues to be created by our past, by its ever-unfolding consequences?



We made contact with Peter and Kate Gullett, the current owners of Lambrigg. Peter and Kate have a keen interest in the arts, and generously allowed the Museum to install its powerful projector, safely cocooned in weatherproof housing, on the banks of the Murrumbidgee, just downstream from where Farrer had tended his trial plots of numerous wheat varieties. The single-furrow, horsedrawn plough that Farrer used to prepare his Lambrigg plots is also in the Museum's collection, and a photograph of the device joined the selection of projected images.

At Lambrigg we chose a tall and grassy bank on the opposite side of the Murrumbidgee, as the projection surface. Unbeknown to us, we had selected a site directly below the substantial graves of William Farrer and his wife Nina, obscured by bushland that cloaked the hill behind. The graves, we later discovered, lie on Lambrigg's highest point. In 1939, the Australian Government built a memorial to Farrer at the gravesite. The hilltop graves were overlain with fresh granite slabs. An obelisk erected beside the graves bears an inscription: 'This memorial to William James Farrer,



1845–1906, overlooking the scene of his labours, was erected by the Commonwealth as a tribute to his great national work in breeding and establishment of improved varieties of Australian wheat'. Either side of the obelisk, stone benches allow visitors to sit and contemplate the significance of Farrer within Australian society.

As winter deepened, with the projector installed beside the river, we waited for the particular atmospheric conditions that produce fog. Sean Carson, a senior

meteorologist at the Bureau of Meteorology, kindly agreed to provide regular predictions. When fog looked likely, we would drive to the cold paddock, hours before dawn. We had to make several visits before we encountered fog, as Vic explained:

*Eventually we did get a couple of nights of really beautiful fog, and it revealed some amazing results. What's happened with this idea of projecting into fog is that we've created a body of work, which to me are like paintings. I feel like I'm starting to learn how to paint*

with the projector into shifting environmental conditions. In our experiments out there during winter, we were creating a new form of expression with those elements, with those materials. It's a collaboration between the technology of the projector, the Museum objects and their stories, and that place itself. All those conditions that were in place at that time — the always changing combination of fog, mist, dew, and all those things that were coming in at various times — they were elements that were beyond our control. It was the environment giving us those images.

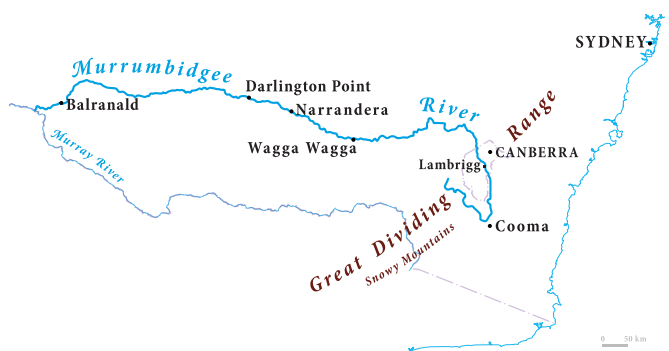
During his residency at the Museum, Vic developed live projection and sound performances on the Murrumbidgee River at Lambrigg, Wagga Wagga and Narrandera, video of the entire performances, a set of more abstract video works that show projections into fog, mist and smoke rolling through the open spaces above the river, and still images of the projections. The riverside locales onto which the images were projected did not operate as a blank canvas. Water, fog, smoke, earth and branches were active in the storytelling, enabling understandings and interpretations that would be possible nowhere else, under no other circumstances.

To create the body of works, some of which feature in the *Haunting* exhibition, we used technology to fold objects, their stories and meanings, back into the places they come from. The particular, active characteristics of the river, of the same country that marked and gave shape to the objects and people that feature in *Haunting*, brought the projected imagery to life in unexpected, sometimes mysterious ways. Vic came to see the Murrumbidgee River itself as a collaborator in the production of the artwork, in the generation of understanding:

*When I first saw the Murrumbidgee at Lambrigg, I was really quite surprised because it felt like a different river to the Murrumbidgee in the Riverina. I realised that it seems much younger at Lambrigg, like a teenager. Downstream, around Narrandera and Wagga, the areas that I know, the river seems very old, and it seems like there are a lot of stories in the river.*

*As we projected images that told of life and historical consequences along the river system, it is interesting that by the time we get to Narrandera, after we've travelled from where the river still seems quite young, through places that the stories are related to, we can see the age, the experience, the consequences in the river. We sense age. We sense something mighty.*

From the beginning, *Haunting* was an experimental project. We came to the Murrumbidgee sites with ideas to apply, while remaining open to possibilities and associations that might be offered by the places themselves, when the terrain experienced the vibrancy and character of the objects that we projected back into it. As the powerful projector cast giant images into the cold damp air, the Murrumbidgee whispered of places downstream, of country and time in flux. Earth, objects, technology and our imaginations began to intersect and blend. During the projection performance at Narrandera, the audience was still and quiet, seemingly mesmerised, perhaps knowing that they too were part of this unique production, this honouring of life and place.



Map of the Murrumbidgee River





The Murrumbidgee River at Lambrigg and the projection site for *Haunting*, 2015. Vic McEwan

# Haunting: *From behind museum glass*

VIC MCEWAN

**B**eing invited to undertake a 12-month residency at the National Museum of Australia was both an honour and a challenge, provoking questions of how to engage with a vast collection of objects across three sites.

Given that my practice relies so heavily on active engagement with people and place, it was a natural starting point to work with the deep and enthusiastic knowledge of people such as Senior Curator George Main, with whom I shared similar interests and enthusiasms. But how was I going to work with museum objects, so rich with story but so static behind museum glass?

I see my work as part of an area in contemporary arts practice that has both a long history but is also emerging as a new form. A practice that challenges traditional ideas of aesthetics and the role of the artist, cultural institutions and the accepted practices and

histories that have been built around them. Art theory is riddled with discussion about aesthetics and the role of the artist. Philosopher and sociologist Theodor Adorno describes an 'autonomy of art' positioned separately from external measurements, standards and meanings.<sup>1</sup> He believed art to be 'the social antithesis of society', meaning that he saw art as being separate from the world around it, constrained only by its own rules, limitations and values.<sup>2</sup> Curator Nicholas Bourriaud thinks the first stumbling block that art historians encounter is an 'idealism, which involves seeing art as an independent realm governed exclusively by its own laws'.<sup>3</sup>

The emphasis on form over function was one of the foundations of modernism between the late-19th to mid-20th centuries and continues to act as a foundational undercurrent within the art world. However this foundation of modernism, or art for art's sake, is slowly making space for ideas of the social



(top): Vic McEwan on site at Lambrigg, 2015. George Main

(above): Barbara Holloway and George Main on site at Lambrigg reading Mary Gilmore, 2015. Vic McEwan



Fog, smoke and projector light, 2015. Vic McEwan

and the material, through which artistic process and outcomes are connected to the world around them.

In a lineage that can be traced back to early Dadaism, surrealism, Fluxus, the situationists and second-wave feminist movements, the emerging theory base of art-making that goes beyond traditional modernist ideals to include other contexts has many names — relational aesthetics; the social turn; dialogical aesthetics to name but a few.<sup>4</sup> Despite disagreements between their authors, these theories all speak to forms of making which broadly involve relationships with people and place.

Museums have always considered the function and social contexts of the objects on show. As an artist who is also interested in social contexts, developing work in partnership with the National Museum was an inspirational way to expand upon my arts practice.

*Haunting* was created in direct relationship to the Murrumbidgee, exploring ideas from and relating to

that place and all it is connected to. It engaged with many people, including Senior Curator George Main, Elders Aunty Fay Clayton and Uncle Jimmy Ingram, climate scientist Katrin Meissner, Dr Barbara Holloway, and the Gullett family who are the current owners of Lambrigg, William Farrer's historic property.

The aim of the project was to remove objects from their museum cabinets and project them into the active materiality of places connected to their stories. As the changing nature of nature engaged with the objects, artworks slowly appeared. Animated by thick fog and low-lying mist, lingering smoke and gently flowing water, they hovered over the Murrumbidgee. The affective quality of viewing these works as they emerged in the early hours of dark winter mornings cannot be conveyed in words alone. The active materiality of place challenges 'the excessive power granted to language to determine what is real'.<sup>5</sup>

The idea to project images into environmental conditions, to paint with light into the agency of place,



was an attempt to find a form of making that honoured the material nature of objects, histories, place and time. It was a process that sought to generate new meanings and enable different interpretations of histories to come together, with the understanding that ‘matter and meaning are not separate elements’.<sup>6</sup>

The process of creating *Haunting* was uncertain. Was it even possible to project images into fog? How would we measure success? Would it be based on aesthetics? Something felt? Would it be the National Museum’s objectives that determined its worthiness? The objectives of the artist? Or would it be something else that revealed itself through the process?

The hope was to photograph these works onsite, to test the idea that they would appear as though they were paintings created by the animating intra-action of object, history, place and time; but there was no initial plan to develop an exhibition. Excitedly, when George and I later looked through the images, we felt that what we had experienced onsite was alive

in the photographs and videos. We believed we had something worth sharing, something that could exist as an exhibition without being a pale, didactic examination of a process.

*Haunting* explores the complexity of translating a site-specific, relational process into an exhibition for display within a gallery. The theories, practices, processes and intentions of sharing the outcomes of site-specific projects in gallery contexts have underpinned my art-making for many years. *Yenda Rain* (2013) involved working with a community recovering from devastating floods and resulted in a night of large installations throughout the town, with artworks later shared in a gallery setting. *The Harmonic Oscillator* (2014–18) took four years of artistic research and was created in the Alder Hey Children’s Hospital in Liverpool, England, and later shared in a gallery context at Tate Liverpool, the Big Anxiety Festival in Sydney and the Narrandera Arts Centre.

My ongoing artistic research continues with the sharing of *Haunting* as an exhibition. As a body of work, it is alive. The more we engage with it, the more it continues to evoke new reflections, reveal new meanings and spark new conversations. *Haunting* doesn't position the object as the final outcome of the art-making process. Instead, it considers the object as the beginning of an exploration into the temporality of decision-making. In the words of Bourriaud, the artwork is also thought of as an outcome of time rather than an outcome of space or object.<sup>7</sup>

The experiences that emerged onsite were significant in themselves, yet we have chosen to build on them with a touring exhibition of works that sit in subtle floating frames, the final images appearing more immediate whilst remaining, literally, outside the museum glass.

The exhibition begins by sharing objects from the Indigenous histories upon which our culture is built. This is not for the sake of chronology but to acknowledge that indigenous cultures around the world have long been making art that is embedded in,

not autonomous from, place. The integration of art and life, which the situationists called for in the 1950s and 60s, is inherent in these ancient cultures. *Haunting* brings together museum practices and experimental contemporary art-making through an understanding of the temporality of materially engaged working methods.

As winter turned to spring and our time onsite came to an end, a deep sense of satisfaction was tempered by an over-arching sense of sorrow as the sun rose on our last morning on the banks of the Murrumbidgee.

*As I turned one last time to the river at Lambrigg, a silhouette appeared on the water, cast from an object that wasn't actually there. I paused in silence, whispered 'thank you', whispered 'I'm sorry' and whispered 'goodbye'. My knowledge, although infinitely connected, is actually very small.*

*My heart is heavy.*

Vic McEwan, social media post, 25 September 2015

## NOTES

1. Theodor W Adorno, *Aesthetic Theory*, paperback ed., Bloomsbury, London, 2014.

2. *Ibid.*, p. 8.

3. Nicolas Bourriaud, *Relational Aesthetics*, translated by Simon Pleasance and Fronza Woods, Les Presses du Reel, Dijon, France, 2009, p. 66.

4. Relational Aesthetics is coined by Nicolas Bourriaud; The Social Turn is coined by Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, Verso Books, New York, 2012; Dialogical Aesthetics is coined by Grant H. Kester, *The One and the Many: Contemporary Collaborative Art in a Global Context*, Duke University Press, Durham, NC, 2011.

5. Karen Barad, 'Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter', *Signs: Journal of Women in Culture and Society*, vol. 28, no. 3, Spring 2003, p. 801.

6. Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*, Duke University Press, Durham, NC, 2007, p. 3.

7. Bourriaud



# GRINDING STONES



Seed grinding stones used by Wiradjuri people near Narrandera to make flour, about 1820.  
National Museum of Australia

## ***Seed Grinding Stones: Riverbank***

Murrumbidgee River at Narrandera

59.4cm x 42cm

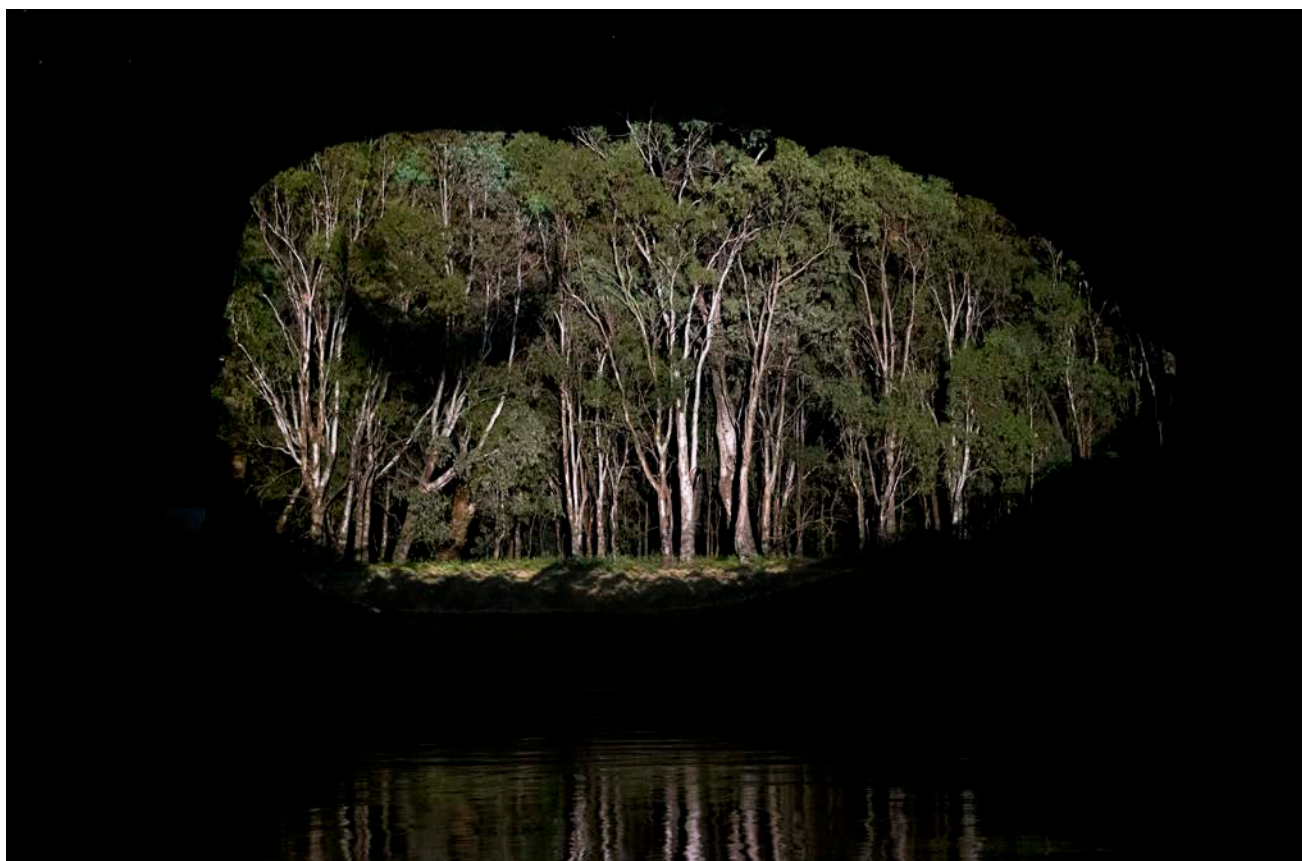
seed grinding stones, light, projector, archival pigment print

## ***Seed Grinding Stones: Fog***

Murrumbidgee River at Lambrigg

84.1cm x 118.9cm

seed grinding stones, light, projector, fog, archival pigment print







# BREASTPLATE



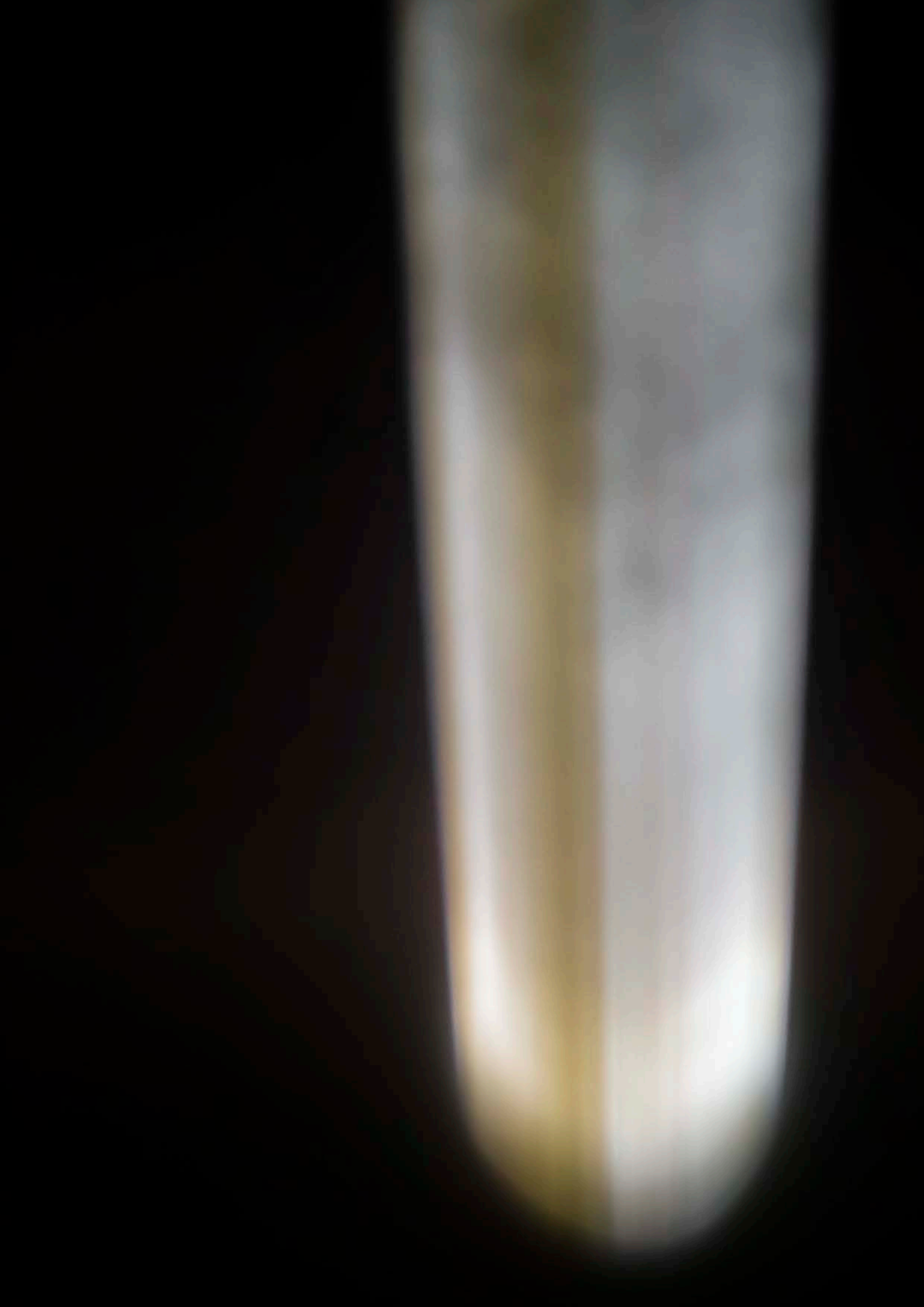
Brass breastplate presented to Peter, an Indigenous man at Warangesda Mission, on the Murrumbidgee River near Darlington Point, about 1880. National Museum of Australia

***Breastplate: Fog***

Murrumbidgee River at Lambrigg

84.1cm x 118.9cm

breastplate, light, projector, fog, archival pigment print



# CARVED EMU EGG



Emu egg carved by Wiradjuri artist Joe Walsh at Warangesda Mission, on the Murrumbidgee River near Darlington Point, 1906.  
National Museum of Australia

***Carved Emu Egg 1-12: Riverbank***

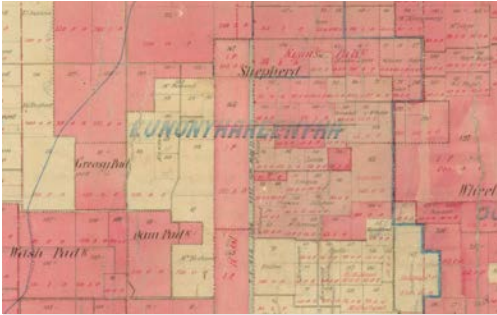
Murrumbidgee River at Narrandera

42cm x 29.7cm

carved emu egg, light, projector, archival pigment print



# EUNONYHAREENYHA PLAN



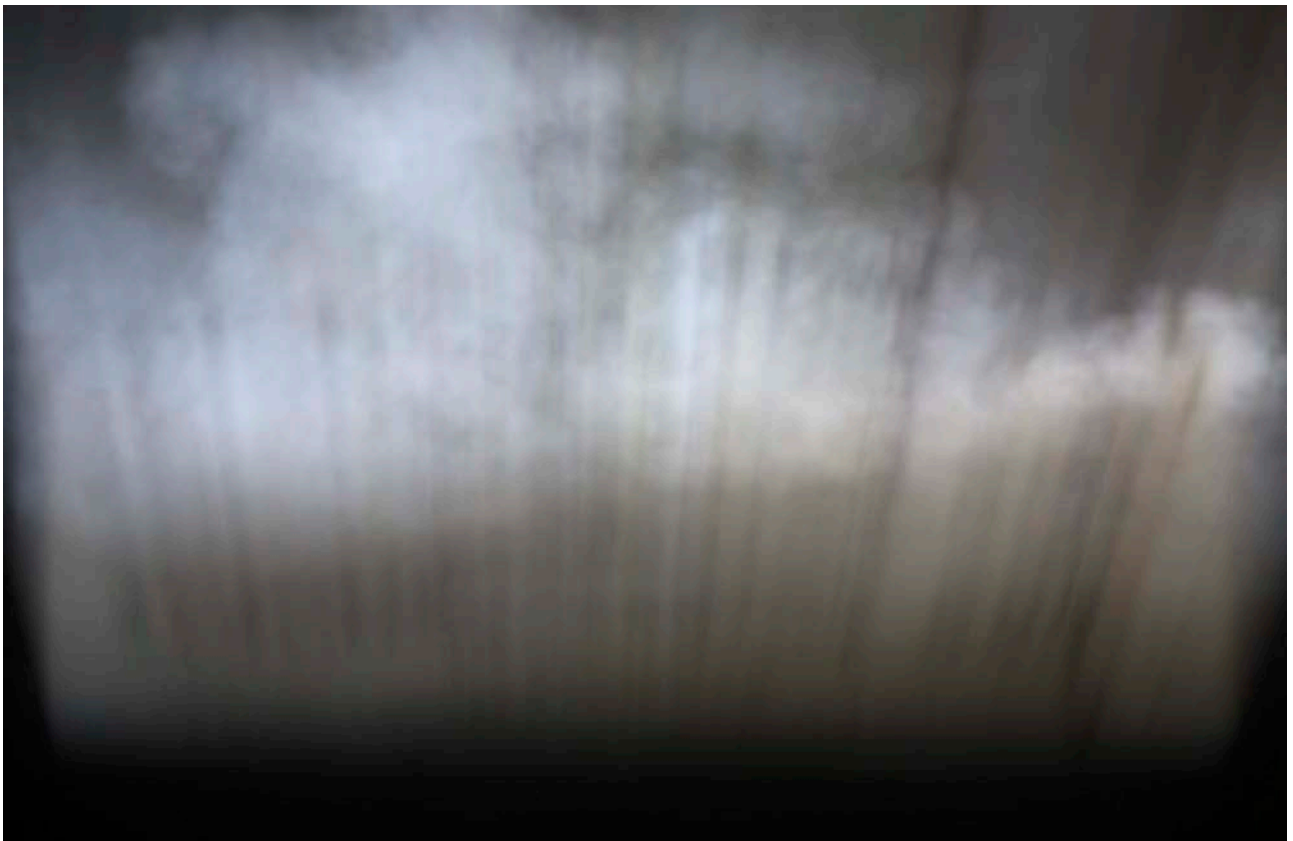
Subdivision plan of Eunonyhareenyha, a large pastoral station near Wagga Wagga, about 1880. Noel Butlin Archives Centre, Australian National University

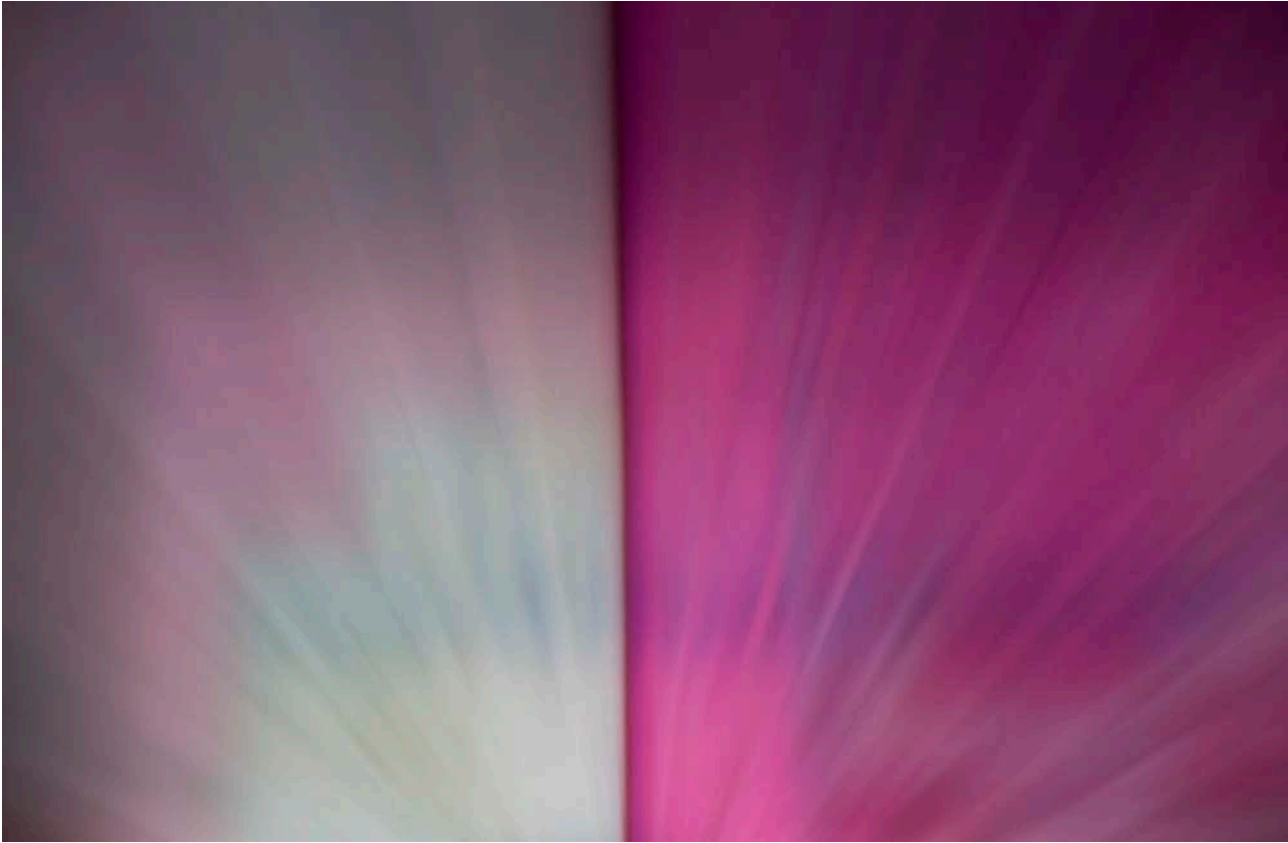
## ***Eunonyhareenyha 1-3: Fog***

Murrumbidgee River at Lambrigg

85.1cm x 59.4cm

subdivision plan, light, projector, fog, archival pigment print





# WHEAT SAMPLES



Prize-winning wheat samples collected at agricultural shows by Cootamundra district farmer James Hatley and his son, John, 1885–1929. National Museum of Australia

## ***Wheat Samples 1: Fog***

Murrumbidgee River at Lambrigg

59.4cm x 42cm

wheat samples, light, projector, fog, archival pigment print

## ***Wheat Samples 2: Fog***

Murrumbidgee River at Lambrigg

42cm x 59.4cm

wheat samples, light, projector, fog, archival pigment print

## ***Wheat Samples 3–5: Fog***

Murrumbidgee River at Lambrigg

59.4cm x 42cm

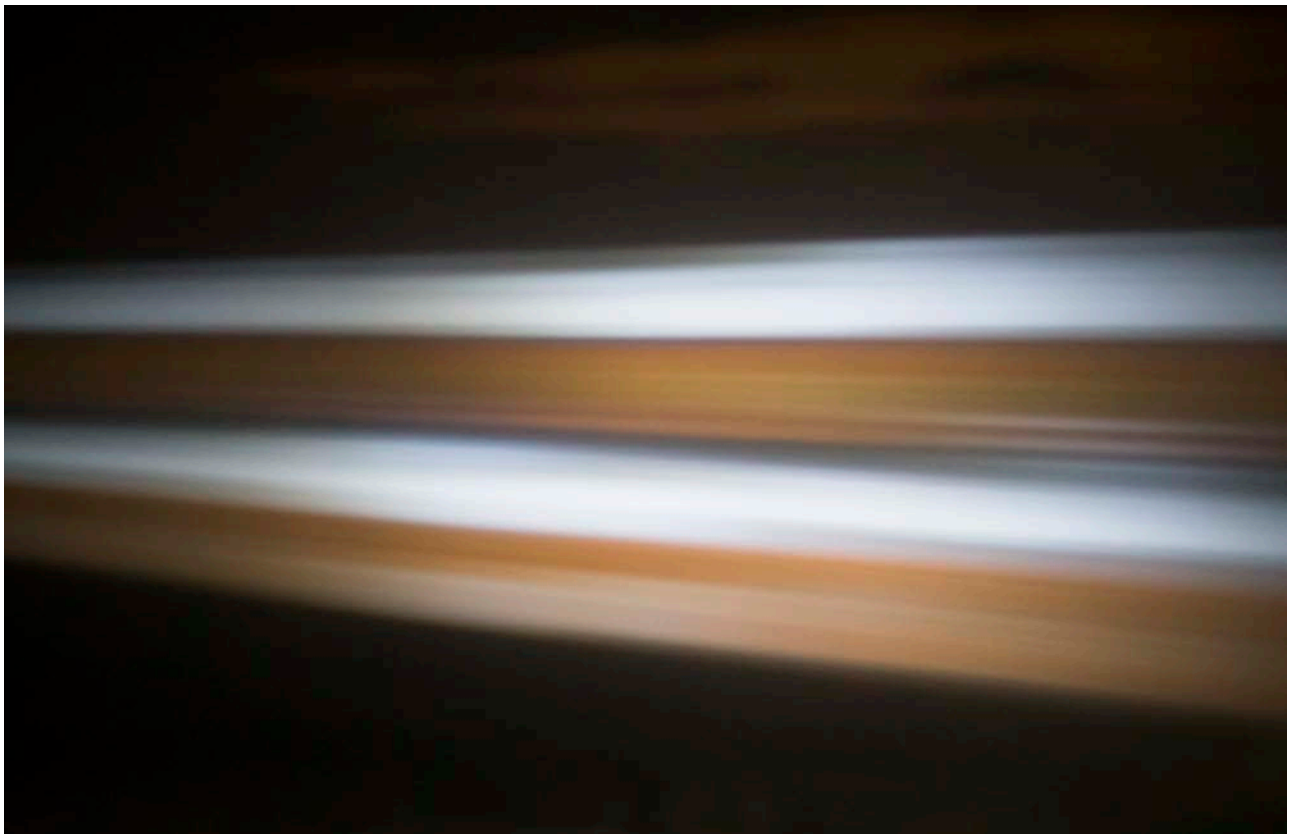
wheat samples, light, projector, fog, archival pigment print

## ***Wheat Samples 6–13: Fog and Smoke*** (next page)

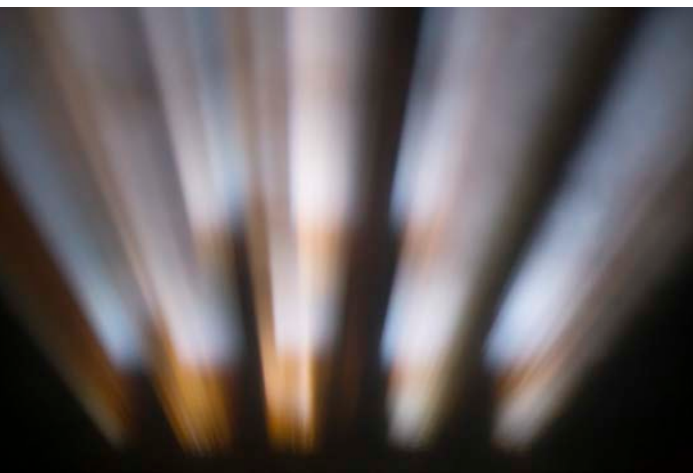
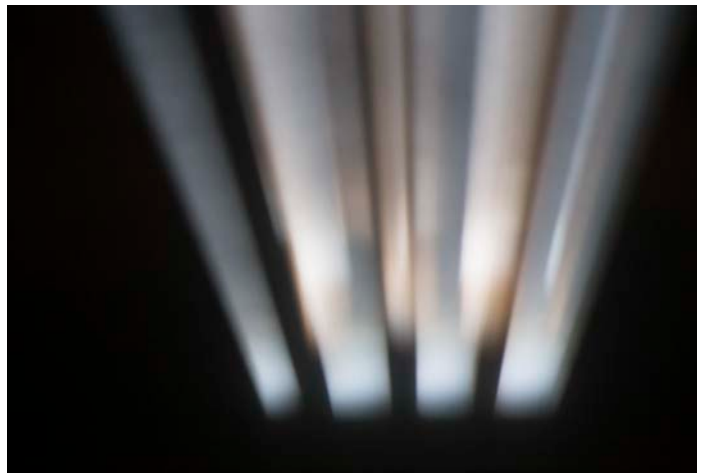
Murrumbidgee River at Lambrigg

59.4cm x 42cm

wheat samples, light, projector, fog, smoke, archival pigment print



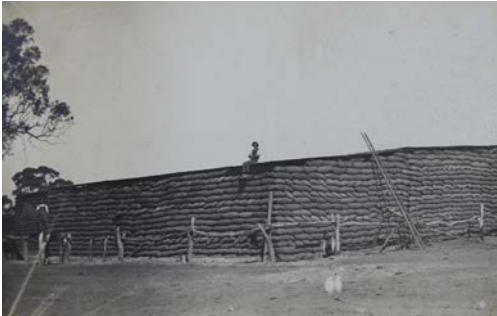








# WHEAT BAGS



Photograph of wheat bags at Temora awaiting rail transport to Sydney, about 1920. Private collection

## ***Wheat Bag 1: Fog***

Murrumbidgee River at Lambrigg

42cm x 29.7cm

photograph, light, projector, fog, archival pigment print

## ***Wheat Bag 2-4: Fog***

Murrumbidgee River at Lambrigg

84.1cm x 59.4cm

photograph, light, projector, fog, archival pigment print

## ***Wheat Bag 5-7: Fog*** (next page)

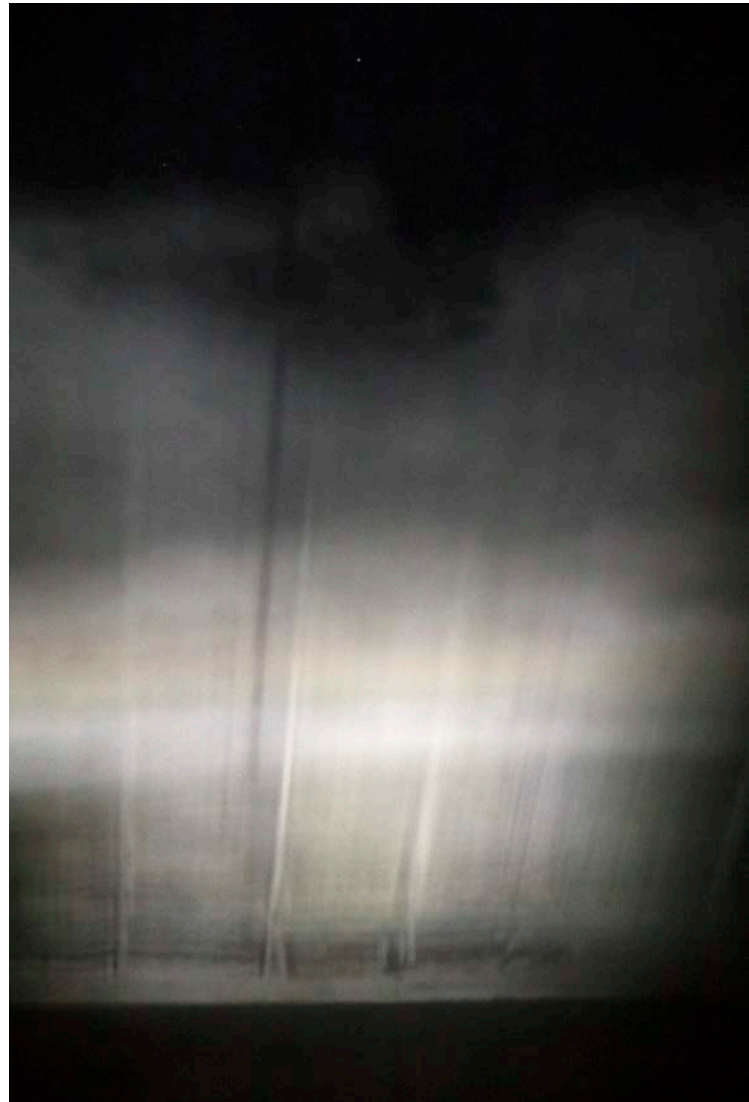
Murrumbidgee River at Lambrigg

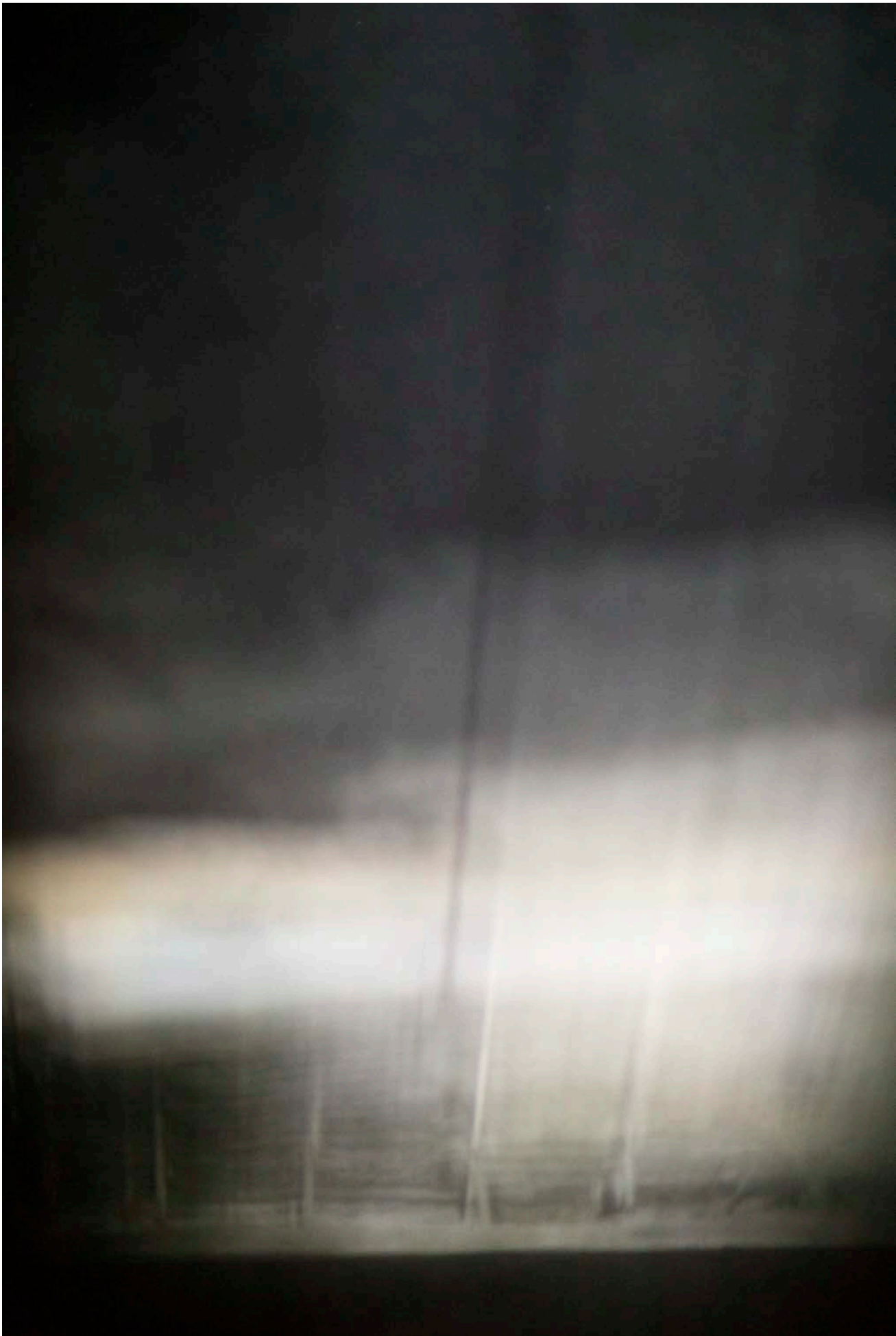
59.4cm x 84.1cm

photograph, light, projector, fog, archival pigment print









# MARY GILMORE'S TYPEWRITER



Typewriter that belonged to renowned journalist, author and activist Mary Gilmore, whose life in the Wagga Wagga region shaped much of her work, about 1910. National Museum of Australia

## **Mary Gilmore's Typewriter 1: Riverbank**

Murrumbidgee River at Lambrigg

42cm x 29.7cm

typewriter, light, projector, fog, archival pigment print

## **Mary Gilmore's Typewriter 2: Fog and Smoke**

Murrumbidgee River at Lambrigg

84.1cm x 59.4cm

typewriter, light, projector, fog, archival pigment print

## **Mary Gilmore's Typewriter 3: Fog**

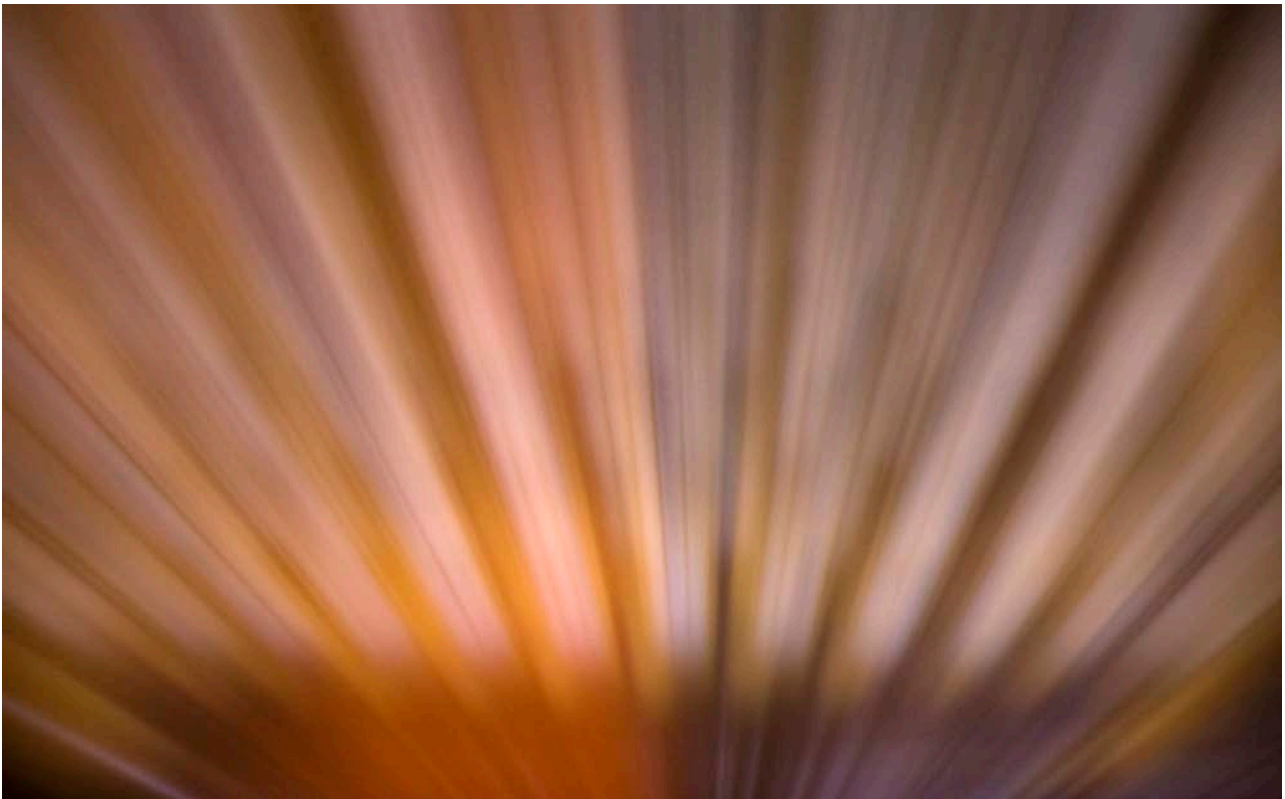
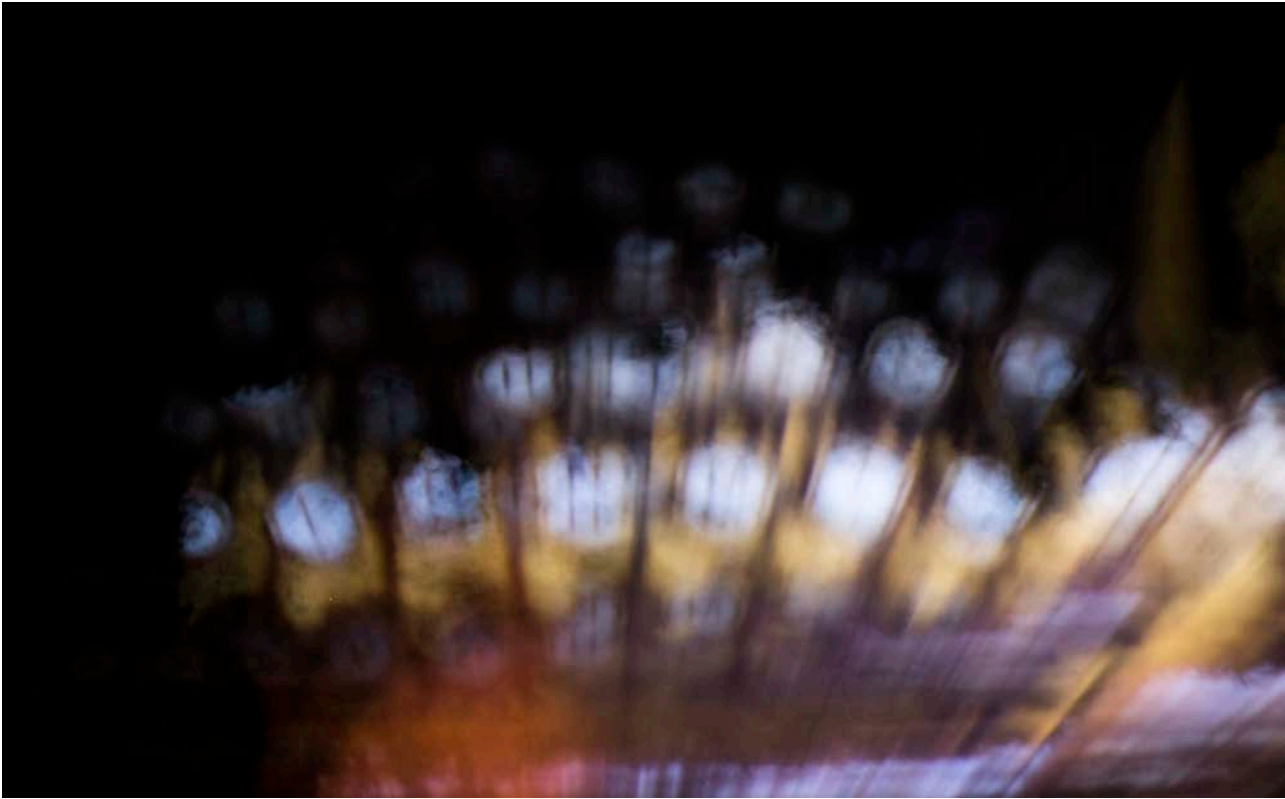
Murrumbidgee River at Lambrigg

84.1cm x 59.4cm

typewriter, light, projector, fog, archival pigment print







# MARY GILMORE



Photograph of renowned writer and activist Mary Gilmore, 1893. State Library of New South Wales

***Mary Gilmore 1 + 6: Fog***

Murrumbidgee River at Lambrigg

42cm x 59.4cm

photograph, light, projector, fog, archival pigment print

***Mary Gilmore 2 + 5: Fog***

Murrumbidgee River at Lambrigg

59.4cm x 42cm

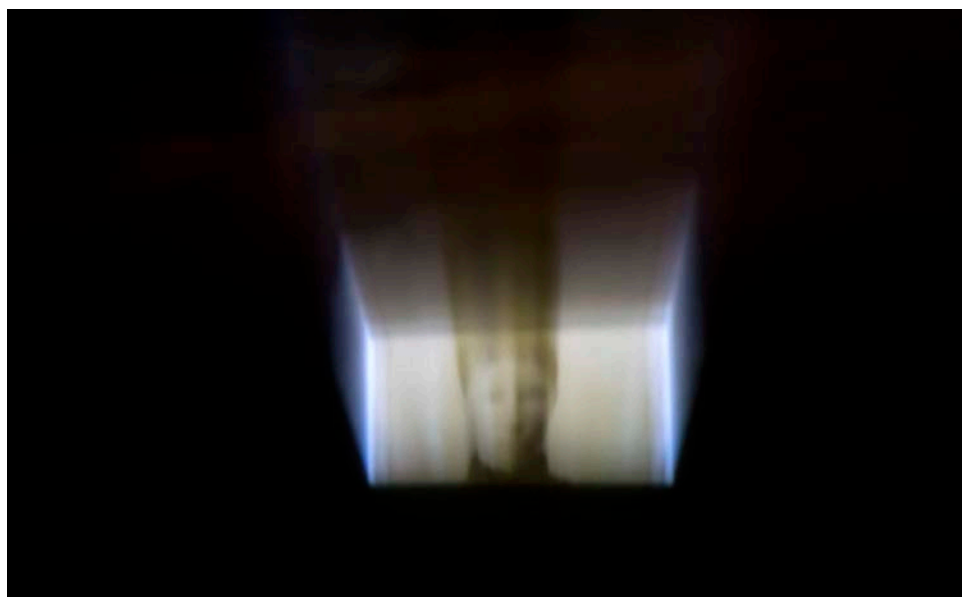
photograph, light, projector, fog, archival pigment print

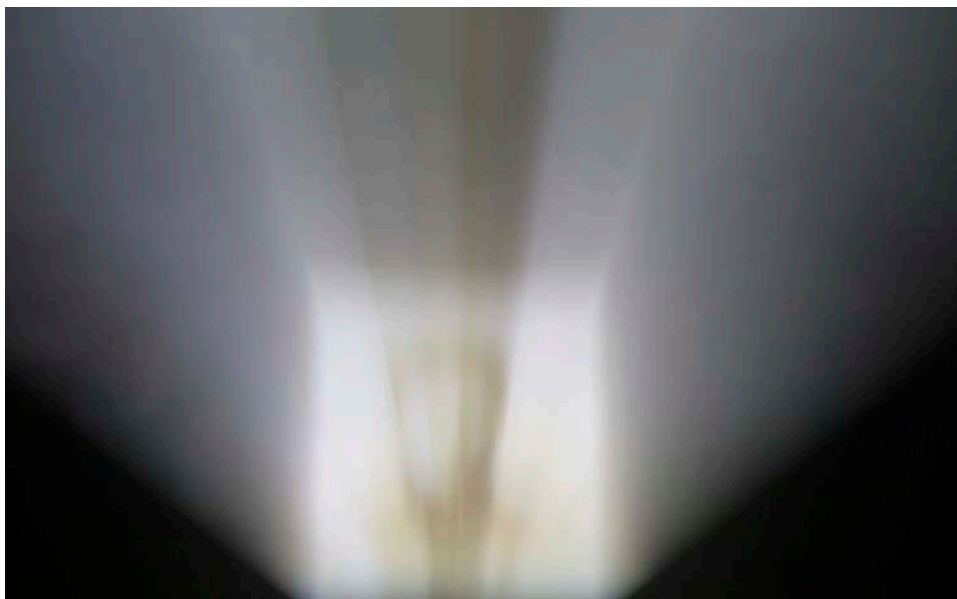
***Mary Gilmore 3-4: Fog and Smoke***

Murrumbidgee River at Lambrigg

59.4cm x 42cm

photograph, light, projector, fog, smoke, archival pigment print





# THE DUNN FAMILY



Photograph of the Dunn family, farmers at Oura and Eunonyhareenyha, near Wagga Wagga, about 1900. Private collection

## ***Dunn Family 1: Fog, Mist, Water, Riverbank***

Murrumbidgee River at Lambrigg

42cm x 29.7cm

photograph, light, projector, fog, mist, water, riverbank,  
archival pigment print

## ***Dunn Family 2: Fog***

Murrumbidgee River at Lambrigg

59.4cm x 42cm

photograph, light, projector, fog, archival pigment print



# THE SUTTON FAMILY



Mark and Ellen Sutton with their children at Wood Dale, a farm near Cootamundra, about 1915.  
Private collection

## ***Sutton Family 1: Fog and Smoke***

Murrumbidgee River at Lambrigg

42cm x 59.4cm

photograph, light, projector, fog, smoke, archival pigment print

## ***Sutton Family 2: Fog and Smoke***

Murrumbidgee River at Lambrigg

59.4cm x 42cm

photograph, light, projector, fog, smoke, archival pigment print





# NATHAN COBB, FRED WILLS AND WILLIAM FARRER



Photograph of wheat breeders Nathan Cobb, Fred Wills and William Farrer at Lambrigg, on the Murrumbidgee River near Canberra, about 1892. National Museum of Australia

***Farrer: Riverbank***

Murrumbidgee River at Narrandera

42cm x 29.7cm

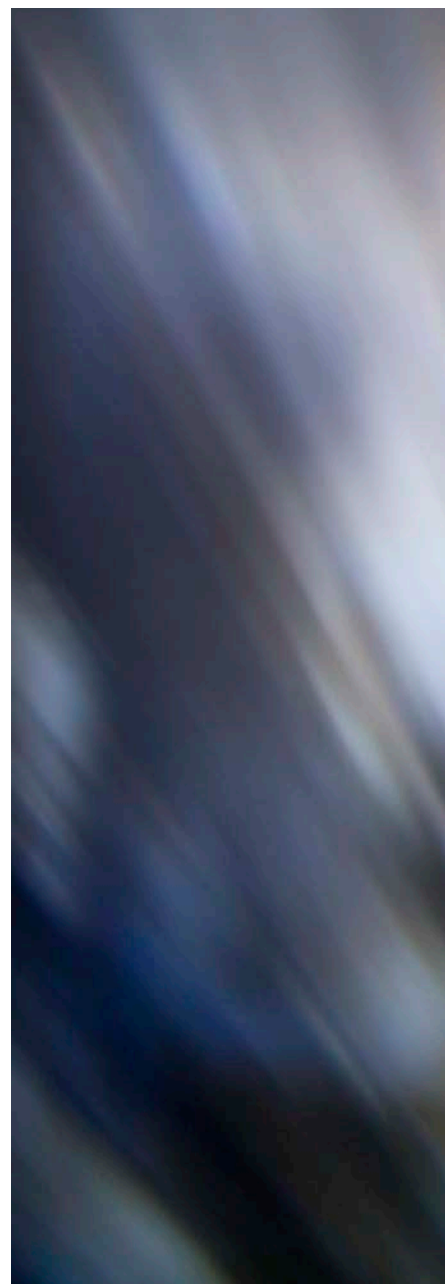
photograph, light, projector, fog, archival pigment print

***Farrer: Fog***

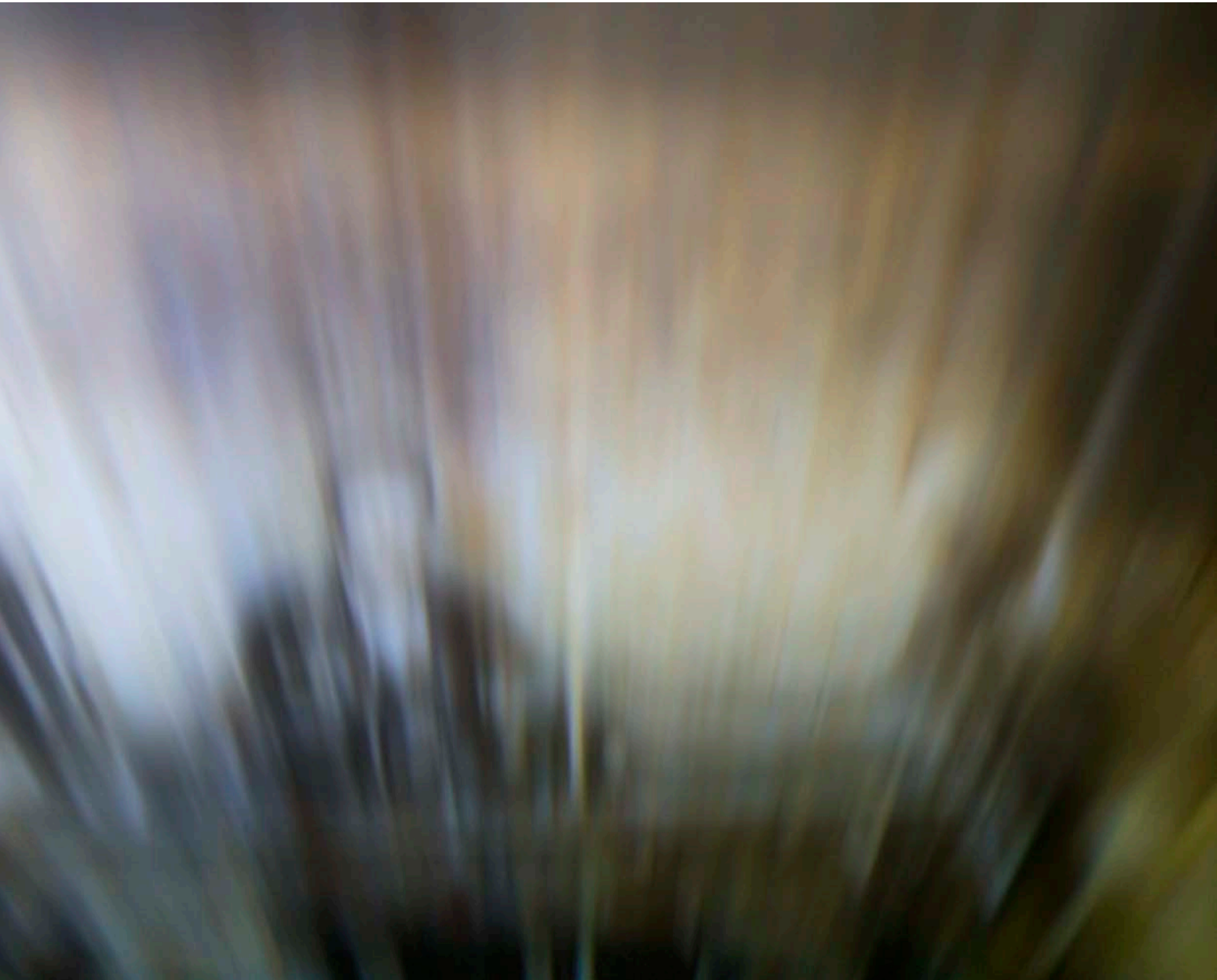
Murrumbidgee River at Lambrigg

84.1cm x 59.4cm

photograph, light, projector, fog, archival pigment print







# WIRE KNOT



Wire knot on a fence built by farmer Robert Dunn, Eunonyhareenyha, near Wagga Wagga, about 1910. National Museum of Australia

## ***Knot 1 : Fog***

Murrumbidgee River at Lambrigg

42cm x 59.4cm

wire knot, light, projector, fog, archival pigment print

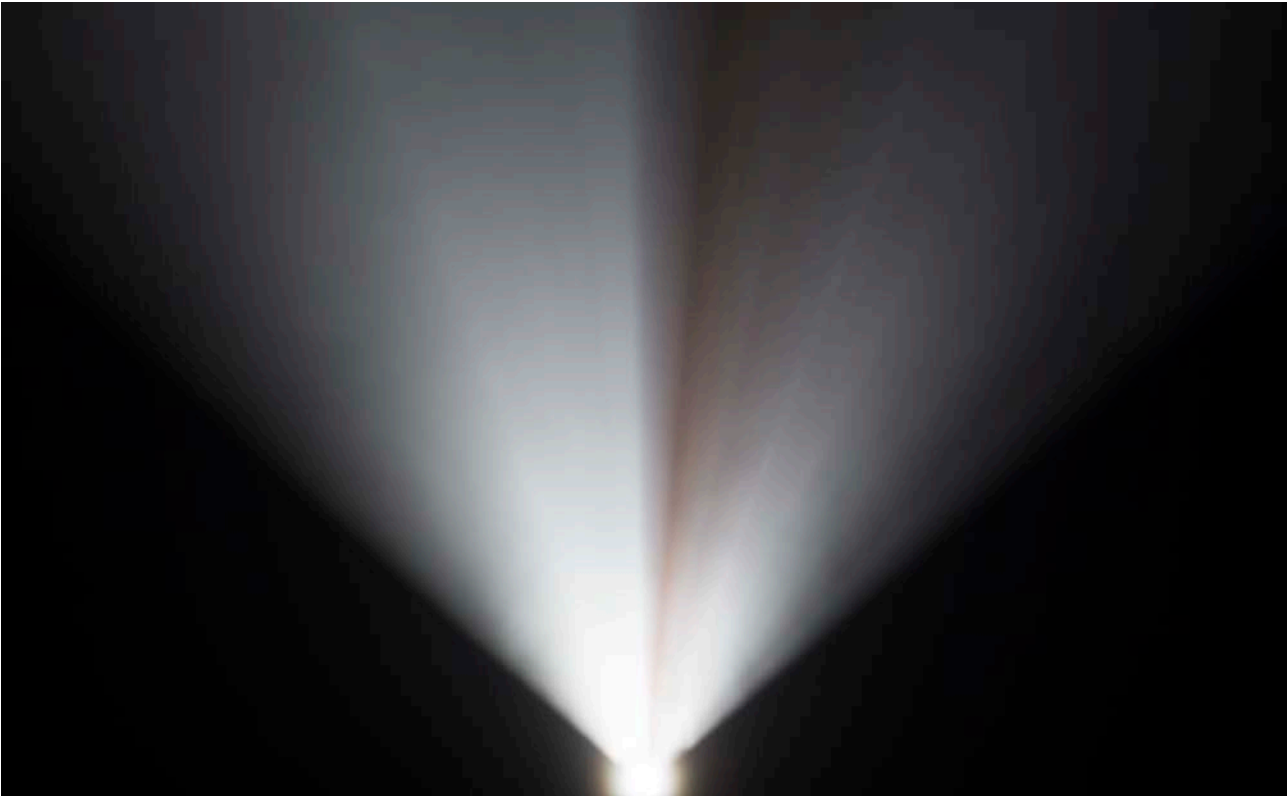
## ***Knot 2-3 : Fog***

Murrumbidgee River at Lambrigg

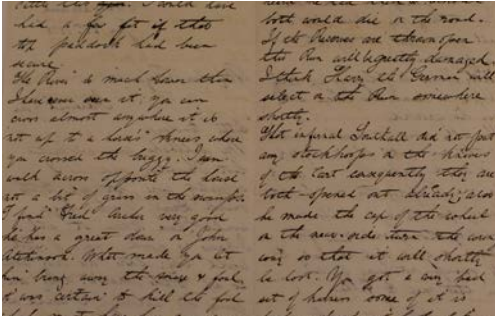
59.4cm x 42cm

wire knot, light, projector, fog, archival pigment print





# LETTER FROM GEORGE FAITHFULL



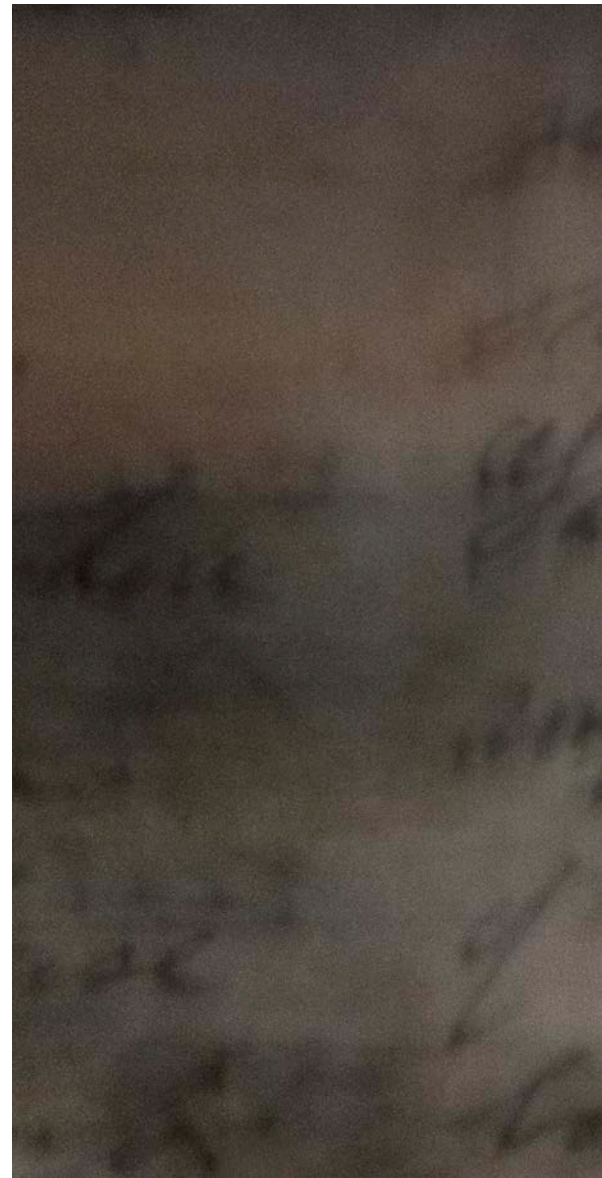
Letter written by George Faithfull at Brewarrana station, on the Murrumbidgee River near Narrandera, to his brother Reginald, 1878.  
National Museum of Australia

## **Faithfull Letter: Fog**

Murrumbidgee River at Lambrigg

54.9cm x 42cm

letter, light, projector, fog, archival pigment print



Not a lot of things  
left. It is  
not important that  
stock holders in  
old part company  
not opened out

# FAITHFULL FOOTBALL TROPHY



Trophy of the Faithfull and District Football Association, near Narrandera, early 1920s.  
Parkside Cottage Museum

***Faithfull Football Trophy: Fog***

Murrumbidgee River at Lambrigg

42cm x 54.9cm

trophy, light, projector, fog, archival pigment print



# STUMP-JUMP PLOUGH



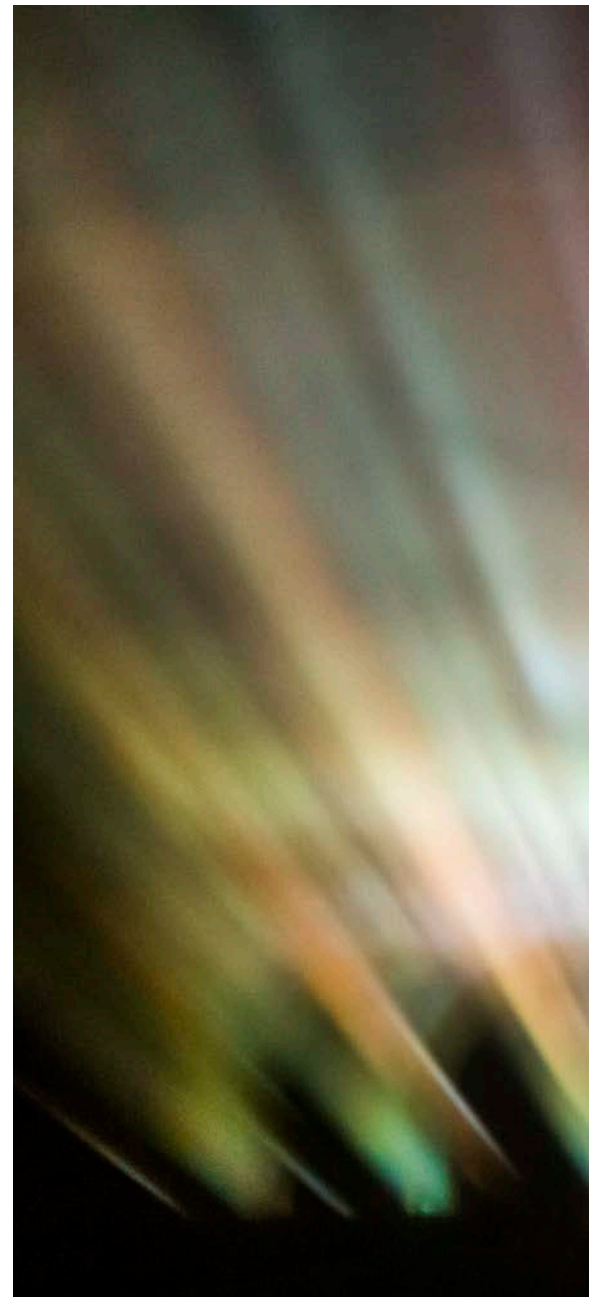
Eight-furrow stump-jump plough used at a CSIRO research station in Canberra, about 1940.  
National Museum of Australia

## ***Stump-Jump Plough: Fog***

Murrumbidgee River at Lambrigg

118.9cm x 84.1cm

stump-jump plough, light, projector, fog, archival pigment print







# RAILWAY BRIDGE



Photograph of the railway bridge across the Murrumbidgee River at Wagga Wagga, about 1890. State Library of New South Wales

## ***Railway Bridge 1-2: Fog and Smoke***

Murrumbidgee River at Lambrigg

59.4cm x 42cm

photograph, light, projector, fog, archival pigment print

## ***Railway Bridge Video: Fog and Smoke***

Murrumbidgee River at Lambrigg

Video (HD)

photograph, light, projector, fog, video, audio





# SOIL CONSERVATION SIGN



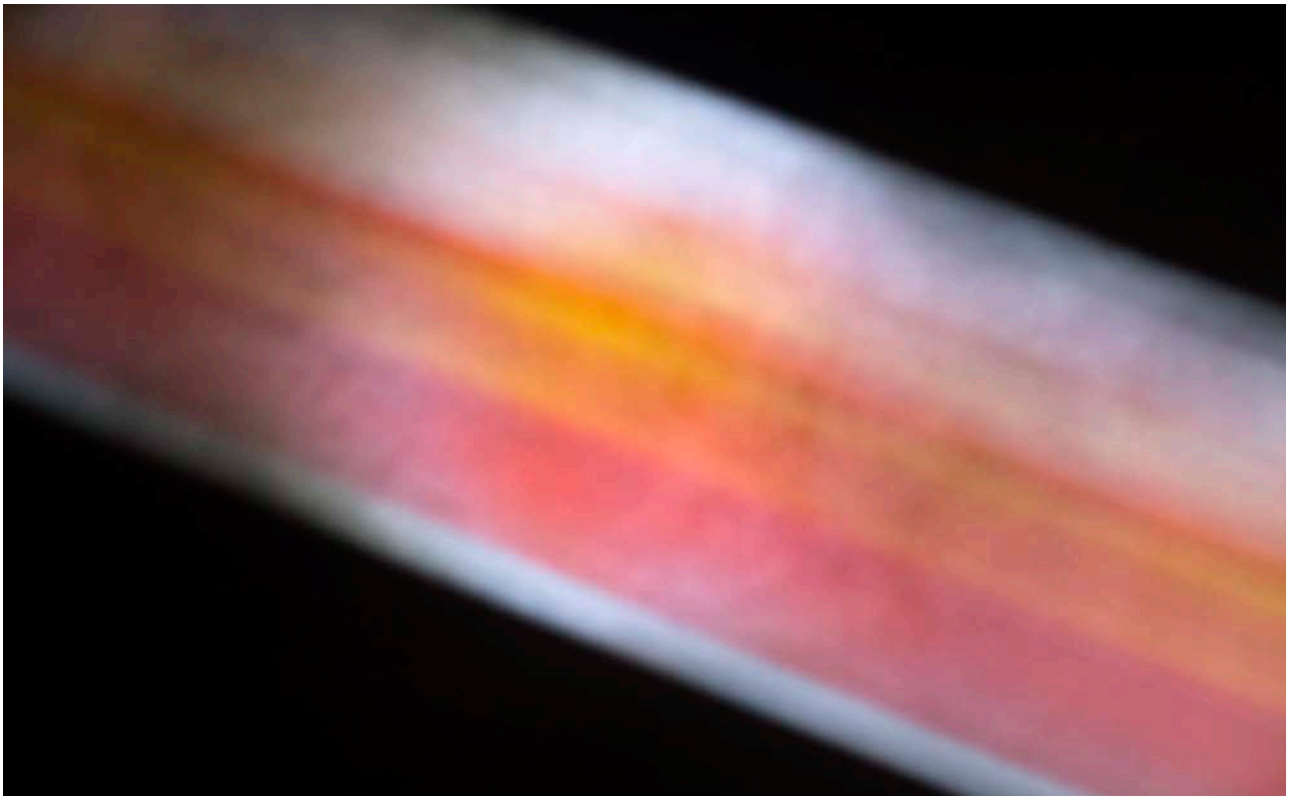
Sign used in the Wagga Wagga area where soil conservation work was underway, 1950s.  
National Museum of Australia

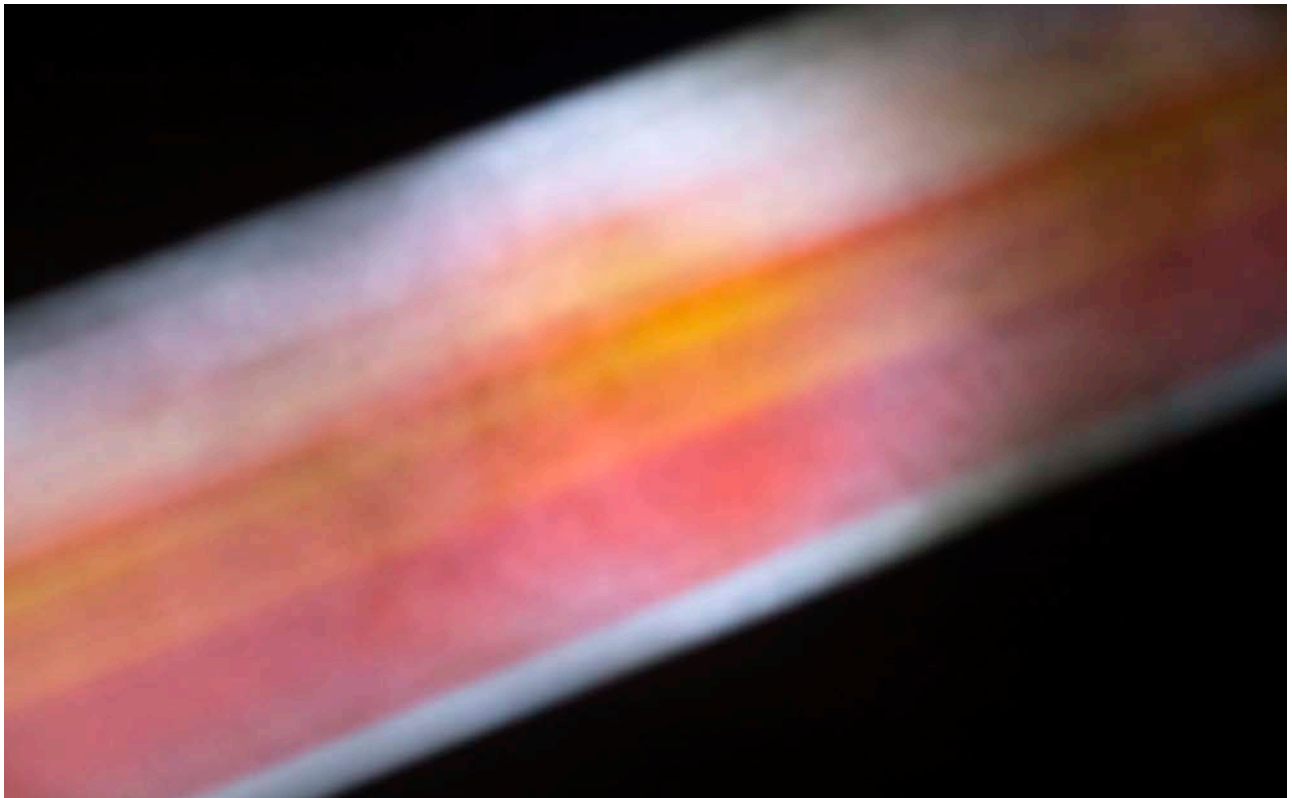
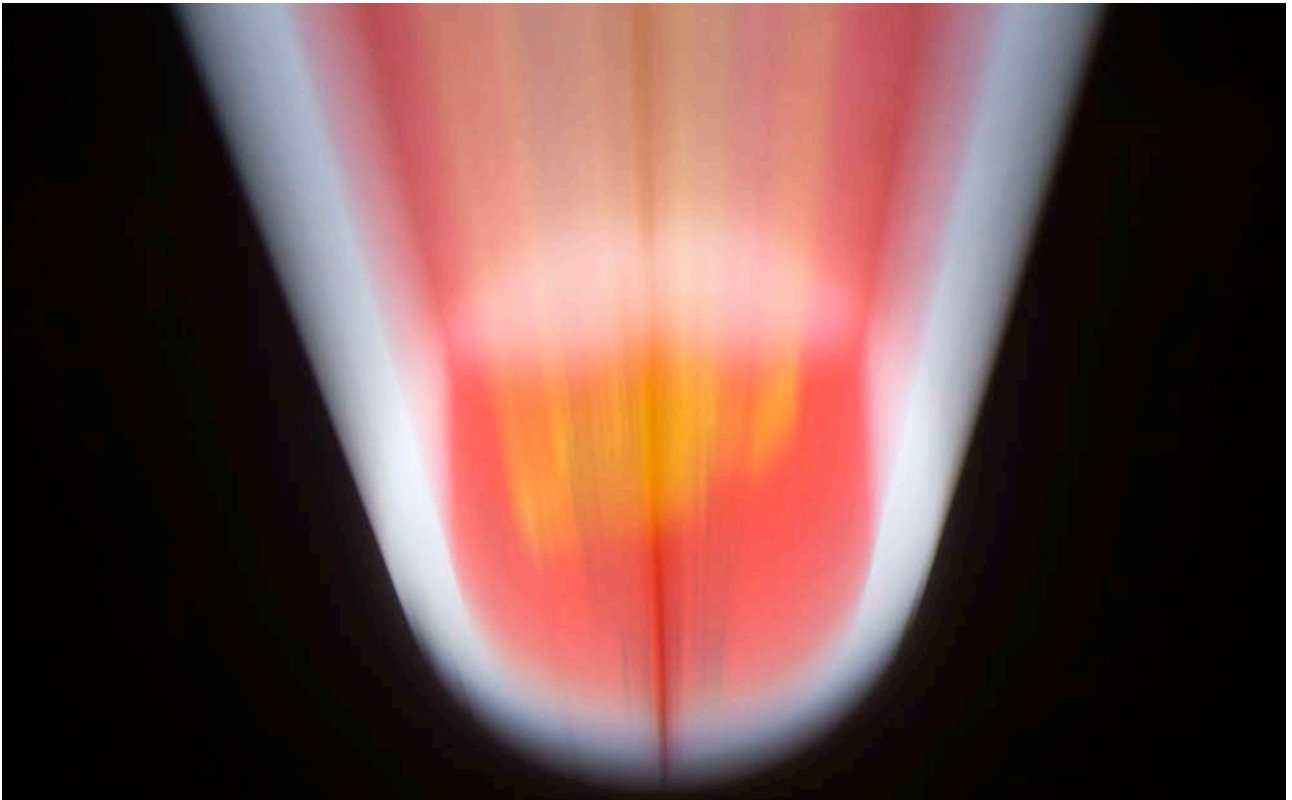
## ***Soil Sign 1-3: Fog***

Murrumbidgee River at Lambrigg

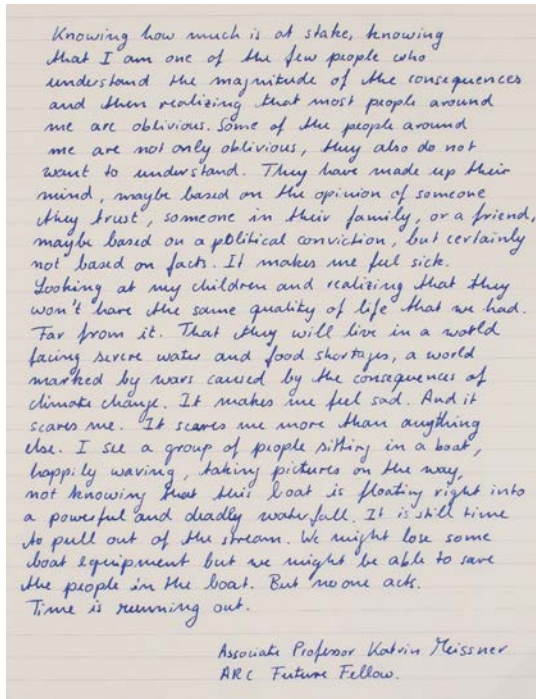
118.9cm x 84.1cm

metal sign, light, projector, fog, archival pigment print





# CLIMATE CHANGE LETTER



Letter from climate scientist Katrin Meissner expressing her concerns about climate change, 2014. National Museum of Australia



## **Climate Change Letter: Fog**

Murrumbidgee River at Lambrigg

59.4cm x 42cm

letter, light, projector, fog, archival pigment print

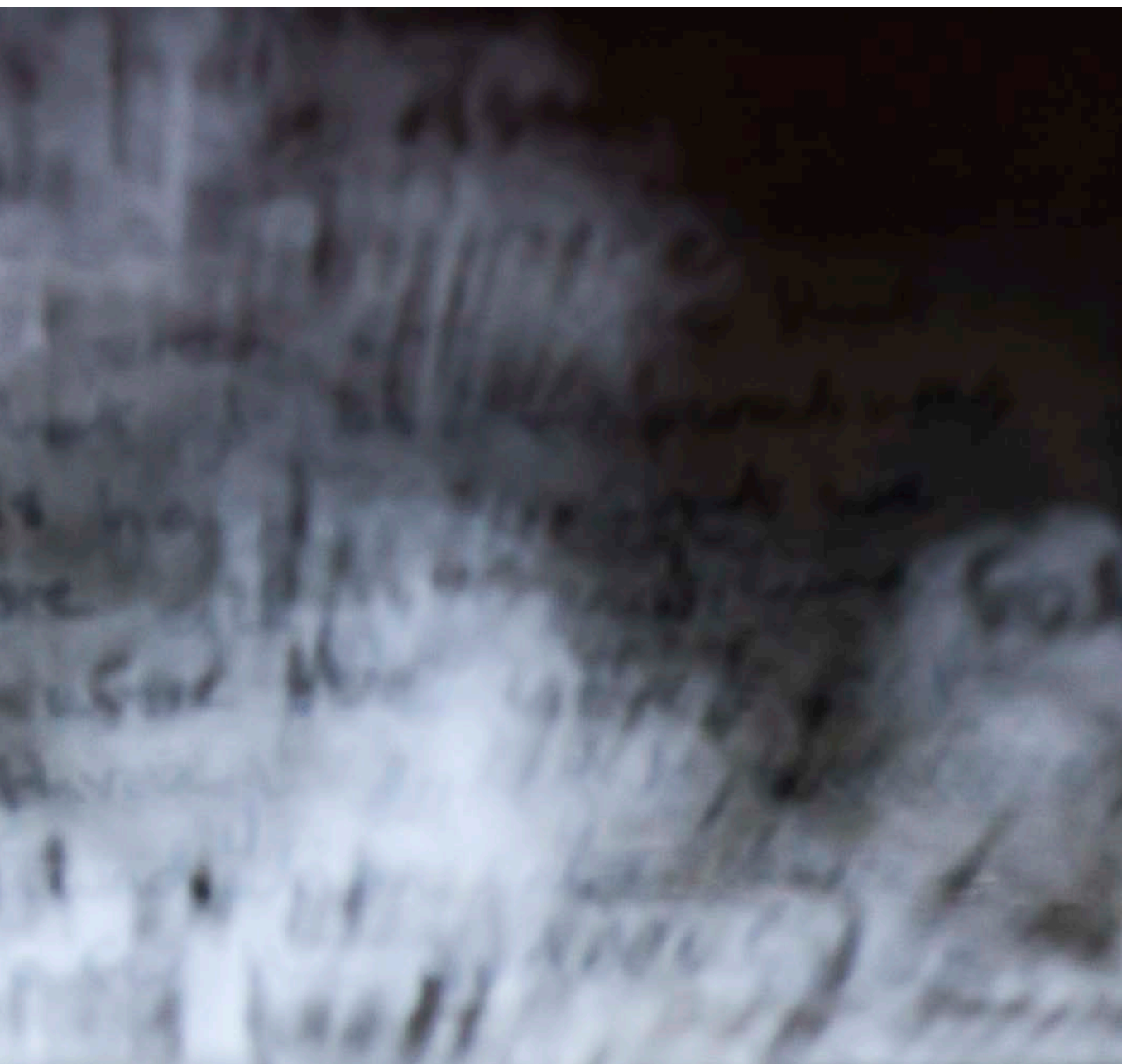
## **Climate Change Letter: Smoke, Riverbank**

Murrumbidgee River at Lambrigg

Video (HD)

letter, riverbank, light, projector, smoke, video, audio





# Vic McEwan



Vic McEwan in the River Thames, London, 2018. Kirsten Wehner

Vic McEwan is the Artistic Director of the Cad Factory, an artist-led organisation creating an international program of new, immersive and experimental work guided by authentic exchange, ethical principles, people and place.

Vic's contemporary art practice involves working with sound, video, installation and performance, with a particular interest in site-specific work. Vic's underlying philosophy is that in order to practically navigate complex issues, we must first learn to navigate them emotionally; with contemporary art being the medium for that emotional navigation.

In 2015, Vic was the recipient of the inaugural Create NSW Regional Fellowship that allowed him to be the artist-in-residence at the National Museum of Australia as well as undertaking a three-year process working at the Alder Hey Children's Hospital in Liverpool, UK. The Alder Hey artworks were shared at Tate Liverpool, the National Gallery of Lithuania and the Big Anxiety Festival, Sydney. The project, *The Harmonic Oscillator*, won the 2018 Council for the Humanities Arts and Social Sciences (CHASS) Australian Prize for Distinctive Work.

Vic studied at Charles Sturt University and completed a Masters of Arts Practice (High Distinction) and a First Class Honours (Fine Art) for which he received the University Medal. In 2019, Vic enrolled in a PhD at the University of Sydney, being the first contemporary artist to be accepted into the Faculty of Medicine and Health to undertake arts-based research with the Sydney Facial Nerve Clinic.

Vic is a board member of MusicNSW and a committee member of the Arts and Health Network NSW/ACT.



# George Main



George Main under the fog, smoke and projection light of *Haunting*, Lambrigg, 2015.  
Vic McEwan

George Main is a curator, writer and environmental historian. He is the author of *Heartland: The Regeneration of Rural Place* and *Gunderbooka: A 'Stone Country' Story*. He works in the Anthropocene Australia Curatorial Centre at the National Museum of Australia and is lead curator of the Museum's new permanent gallery of environmental history. George grew up in the Cootamundra district, alongside tributaries of the Murrumbidgee River, and has deep interests in the ecological and social wellbeing of rural Australia.

# Acknowledgements

## THANK YOU

Alex Bonazzi

Andrew Shaw

Anne-Laure Druais

Aunty Fay Clayton

Aunty Vera Moser

Barbara Holloway

Blue Mountains Cultural Centre,  
New South Wales

Burnie Regional Art Gallery,  
Tasmania

Burra Regional Art Gallery,  
South Australia

Catherine Czerw

Chapman and Bailey

Griffith Regional Art Gallery

Heidi Pritchard

Holly McEwan

Joanne Bach

Jonathan Lineen

James T Farley

Katrin Meissner

Kimberley Beattie

Kirsten Wehner

Luke Cummins

Mark Paterson

Martha Sear

Museum of the Riverina,  
New South Wales

Narrandera Arts Centre,  
New South Wales

Narrandera Parkside Cottage Museum

Noel Butlin Archives Centre

Paul Beech

Peter and Kate Gullett

Port Pirie Regional Art Gallery,  
South Australia

Sarah Ozolins

Sarah McEwan

Swan Hill Regional Art Gallery,  
Victoria

Tamworth Regional Gallery,  
New South Wales

The Cad Factory Board  
and Advisory Group

Tim Crutchett

Tony Dunn

Uncle Bob Glanville

Uncle Jimmy Ingram

Vicki Northey

Warrnambool Art Gallery,  
Victoria



